



A notable engagement begins at the theatre Tuesday night, when the widely known and much admired Edward Harrigan appears in his humorous and pathetic creation of "Old Lavender." Unlike many of Harrigan's works, this is a play with a plot and a purpose, and delineates a character drawn from life with great care and fidelity. There are none of his other character impersonations that surpass this in delicate drawing, and it has probably done more than any other one effort to prove that this versatile author can ascend to the heights in composition and delineation as well as he can render the broader and lower phases of humor. Of course, it has been in depicting the funny Irish characters of lower New York, that Mr. Harrigan has done most of his work, and in these he will be seen during the week in several different impersonations, but it would be a pity not to see him in this part of "Old Lavender," which he has rendered with unvarying applause hundreds of times in the principal theatres of the United States. It is only in the larger cities



HARRIGAN AS "OLD LAVENDER."

that this attraction is new seen, it being his policy to make longer stops and play only at principal points. The Harrigan engagement is not a "one man show" by any means. He has surrounded himself by a picked company that add lustre to his performances. There are twenty-three in the cast of "Old Lavender," and among them are names well known in various specialties. The music and singing that are introduced into each of the plays is one of the leading features of the performances. The songs are nearly all by Dave Braham, among the best being "The Jolly Old Owl," "When the Clock in the Tower Strikes Twelve," "Please to Put that down," and "Poverty's Tears Ebb and Flow."

On Wednesday, Edward Harrigan and his associates will be seen in that famous vaudeville "Relly and the 400." Mr. Harrigan appearing in the typical role of "Hand-me-down" Relly. When

"Mulligan Guard" of old, to "Old Lavender" and "Relly and the 400." Harrigan has persistently improved his work, faithfully sticking to the same vein. With each production he more aggressively appeals not only to the risibles but also to the heart. His songs and Braham's music have done much in this direction, and above all the selection of players who had the talent to extract the essence of humor from the works, and the good sense never to overstep the line of reason. Manager Hanley may be accredited with much of the perfection of the organization has reached, for he has realized that it takes talented ladies and gentlemen to interpret low comedy to a refined and dainty audience, and the result is that the association of Edward Harrigan, M. W. Hanley, and Dave Braham, has perfected an organization which has been termed the Blue Ribbon Comedy Company of America.

The rest of the engagement will include "Cordelia's Aspirations" for Thursday, the "Mulligan Guard" for Friday and on Saturday, "The Leather Patch."

One of the most successful fads of the season in New York is the living picture craze, the greatest masterpieces of the greatest painters being reproduced in tableaux, as many as twenty of them in one evening. The first cost of these productions is very great, requiring heavy outlay for scenery and costumes, but afterwards it is a comparatively cheap show to run and very profitable. Thousands of dollars are first invested, however. The fetching feature of the entertainment is probably in the liberal selection of nude and semi-nude subjects, such as "Venus Arising from the Sea," "Hebe," "The Last Days of Corinth," of which there are not a few in the most successful living picture entertainments. One of these entertainments is now about to be produced in San Francisco.

Some resentment is felt by the profession that Madeline Pollard should be permitted to assume the role of a dramatic star for the reason that she was the heroine of a disreputable romance. Madame Janaschek has appealed to the Professional Woman's league to prevent legitimate actresses from engaging in the support of Pollard.

Edwin Milton Royle is now on his third successful tour with "Friends," and in the course of his travels, Salt Lake will again have the opportunity of seeing it.

"Charley's Aunt" is one of the big cards booked for the theatre during the coming season. It has made a great hit in London, having been run at the Globe theatre for nearly a year.

One of the most successful attractions at the Academy of Music, New York, was "In Old Kentucky," which ran for three months and then fulfilled other engagements in the large cities. It is now making its way westward and will be seen here before very long.

THE NEW GRAND.

We learn from the owners of the Grand opera house that a strenuous effort will be made to get the place open by the first of October. A deal has occurred in the iron work, but in the meantime other portions of the building are being advanced and a rapid progress will soon be shown. There will be only one gallery in the house, but the seating capacity it is claimed will be 1,100. The opening piece will be "Alabama," though it is not entirely settled, and "Shenandoah" may be given instead. Popular prices will prevail, 50 and 25 cents, with probably an advance to 75 cents for proscenium boxes, which will accommodate seventy-five persons. The interior decorations are being devised and will be done under the supervision of Mr. Geo. Maack. The drop curtain has been completed by Mr. Petersen, and is very handsome, the subject being "Morning in Venice." A regular stock company will be engaged, arrangements having already been made with William Ingersoll, who was here with Marie Wainwright and Edgar Bock, who was for some time among the support of Edwin Booth. Miss Ripley will probably be leading lady, and Ed Felt will also be a member of the company.

Stage Gossip.

Nat C. Goodwin has returned from Europe, and will open his season October 7 in a production of "David Garrick" at Hooley's theatre, Chicago. Under the management of a company, of which Neil Burgess is president, will be presented this season a new farce, which has the suggestive title, "A Trip to the City." Minnie Radcliffe will be the Dot with Joseph Jefferson in "The Cricket on the Hearth" the coming season. So saith the Mirror.

A new play, called "A Tammany Man," will be produced either in Chicago or Cincinnati later in the season with Robert Gaylor in the star role,

and managed by William A. Brady. Mamie Johnstone will play "Jane" in Gustave Frohman's western company. Henry Jewett, an English actor, will be leading man for Richard Mansfield this season. It is to be hoped that Mr. Jewett will not form his estimate of the American gentleman from the very poor sample presented in Mr. Mansfield.

HER LITTLE VALISE. She had five or six trunks of remarkable size. And a tiny valise. The trunks she appeared very highly to prize. But not the valise. The custom house officer sized up the pile. And thought that the woman must travel in style. But he didn't believe it was really worth while.

To touch the valise. He opened the trunks to see what was there. But "passed" the valise. 'Twas such a diminutive, dainty affair—

—Elliott Fowler in Chicago Post. A whiff from a Kansas news-bearing zephyr tells us that John S. Lindsay, Salt Lake's representative tragedian, is bearing away with him all the superfluous cash in that region. He is now sailing his dramatic bark toward Oklahoma and we may soon expect to hear a hail from its inhabitants for a new law providing for an interstate protective duty on tragedians.

We reprint the following from Edw. A. letter received from Thomas W. Keene, dated Castle Krouberg (the Elsinore of Hamlet), reads as follows: On the boat that brought me here was a Danish brass band. As we passed the castle and made fast to the wharf the musicians played "Annie Rooney." Think of it. "To what base uses may we return"—Horatio!

Horatio writes that he recited the "to be or not to be" soliloquy much to the awe of the peasant girl, who has charge of the supposed grave of Hamlet. Sol Smith Russell will open his season in Toronto, September 2. Among his other successes which we have seen here viz: "A Poor Relation" and "The Heir at Law," in which he will play "Dr. Pangloss"—a character he has long had an ambition to impersonate. His eccentric character delineations—for such they are—have been so thoroughly enjoyed by us that we will anxiously look forward to the new attempt. The character of Dr. Pangloss is one in which Joseph Jefferson made one of his great successes.

Miss Rhea arrives in New York from France, September 2 and will immediately commence rehearsals for the season's tour. She opens in Halifax, September 10. The company will be rehearsed a week in New York prior to Rhea's arrival.

This week O'Mally's stock company at the Lyceum will present the farce-comedy entitled, "College Chums," by Becker. The popular little amusement resort has had good patronage during the past week from the clever songs by Miss O'Mally and Mr. Alex. Murray, which were interspersed throughout the play, were much appreciated by all.

Fanny Rice opens in "Miss Innocence Abroad," at the Bijou theatre, New York, August 25.

M. B. Curtis opens in "Sam'l of Posen," in St. Paul, August 20. After a preliminary season commencing September 5, at New Haven, Thos. W. Keene will open at the Grand opera house, at New York, in "Richard III," September 10.

Rose Cogan begins her season's work September 1, at Saratoga.

Peter F. Daily and "A Country Sport," seen and laughed at here last spring in our theatre, will start the ball rolling for the new season, August 27, in Boston. May Irwin still continues in the cast.

Robert Mantell inaugurates his next starring season September 3 in Salem, Mass. His repertoire includes "Monte Carlo," "Othello," "Hamlet" and "The Corsican Brothers."

Alexandre Salvini and wife intend sailing for America about September 1. Negotiations are now under way

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whereby the celebrated Marie Tavy Grand English Opera company, which tours the United States and Mexico, under the direction of Mr. Charles H. Pratt, may be heard in this city. No announcement will evoke as much comment as this gratifying assurance. It has been many years since grand opera was properly sung here in English; and the coming of this celebrated organization will be an event of the greatest importance.

A NEW GIRAFFE.

[From the Saturday Review.] The new giraffe, the skin of which has been carefully secured and brought to England, is distinguished by a complete and whole body coloring of rich, bright chestnut, scarcely separable by very fine, almost invisible, lines of creamy white of hexagonal and sesquial shapes. In the South African species, as indeed in the giraffe found in the Southern regions of North Africa, which is indistinguishable from its South African cousin, the markings are widely and clearly defined, and a comparison at once shows how completely the new Somaliland variety differs from any form hitherto found.

At a short distance the new giraffe must appear as entirely of one color. Every hunter of giraffes in South Africa is well aware how, even at considerable distances, the striking notings of the camelopard are visible to the eye. In other characteristics, such as shape and confirmation, the new giraffe seems to differ little from the old, but the extraordinary difference in marking and distribution of coloring are at all events sufficient to warrant the ascription by zoologists of a new variety—perhaps even a new species.

Major Wood and his party seem to have sighted at least seven different specimens of his new giraffe, but until further skins and a complete skeleton are brought home, the authorities of the Zoological society and the Natural History museum will probably wait before assigning an exact title to this interesting form.

MEAT ON THE LAWN.

[W. H. Gibson in Harper's Magazine.] Upon a certain spot on the lawn of one of my neighbors, year after year, without fail, there springs up a most singular crop. For the first two years of its appearance it was looked upon with curious awe by the proprietors of the premises, and until recently been often observed by the foot of the indiscriminating and destructive small boy. One day I observed about five pounds of the Damocles delicacy thus scattered piecemeal about the grass, and my protest has since spared the annual crop for my sole benefit.

It usually makes its appearance in late September, and continues in intermittent crops until November. Next casual observer of this cluster of edible toadstools might imagine that he beheld a convention of goose eggs standing on end in the grass, their summits more or less spotted with brown. If one of them is examined it is seen to be a curious short-stemmed creature, never expands, perhaps five inches in height, and whose surface is curiously decorated with shaggy patches. In its early stages it is white and singularly egglike, but later becomes brownish and its shaggy points almost black. The shaggy surface is crowded and of equal length, at first creamy white, but gradually changing through shades of pink, sepia and brown until they become jet black, at which time the whole substance of the cap melts or deliquesces into an unguineous, sticky paste, which besmears the grass and ultimately leaves only the bare white stalk standing in the midst.

This is the "shaggy-mane" mushroom

Coprinus comatus. It is a savory morsel, and it cannot be confounded with any other fungus. It should be gathered in the white or pink stage, and may be prepared for the table in various ways, either broiled or fried, as described for previous species, or stewed in milk.

WHEN LOUIS NAPOLEON PLOTTED.

[From Temple Bar.]

When Joseph Bonaparte (under the title of Comte de Surville) and his family settled in Park Crescent in 1832, his daughter Charlotte brought with her a letter from her own physician at Florence to Dr. Granville, which led to his attending the family until their return to Italy in 1840. Jerome and Lucien he often met at their brother's table, and he was specially requested by Joseph to be present, as an impartial witness, at the first interview he had with Louis Napoleon after his attempt at Strasbourg, which Joseph said he could "never forget nor forgive." The comte told Prince Louis that his attempt was absurd, that it was presumptuous of him to claim to represent the dynasty in face of the law of succession proclaimed in 1804, and that he did irreparable mischief by compelling the continued banishment of the family from France.

At a later meeting Prince Louis was prevailed on to say: "Je vous le promets, mon oncle. Tout ce que j'en dis est exagération. Quant à moi je suis bien décidé de ne plus m'amuser à m'occuper de complots politiques. And the uncle and nephew embraced each other.

After this there was a full dress banquet at Hanover Lodge, at which many friends of the house of Bonaparte assembled, and Dr. Granville had the pleasure of seeing an apparently hearty reconciliation among them. All this time Prince Louis was working secretly for his own ends, as is pretty plain from the sequel. Dr. Granville arranged several harassing family matters for the Bonapartes, attended Joseph through an apoplectic seizure, witnessed the signature of his will, and accompanied him to Wiltshire. When Prince Louis went on the steamer to bid his uncle good bye, the farewell words were:

"Point de complots, entendus? Gardez-vous d'arguments pour des meliours occasions! Quand la France voudra de nous, elle saura nous appeler."

"Vrai?" urged Joseph, with tears. "Ma parole d'honneur!" replied the prince.

And a fortnight later the King of Wurtemberg arrived at Wiltshire in great excitement and distress with the tidings of Louis Napoleon's landing at Boulogne, and asked Dr. Granville how the news could best be concealed from or broken to his patient. It all but cost Joseph a fresh seizure when he did hear it, and he cried: "Oh, pauvre nom de Bonaparte, que tu as baissé aux yeux de la France!"

BALANCE OF FOREIGN TRADE.

Enormous Discrepancy in the Figures For the Last Fifteen Years.

[From the United States Investor.] The old theory that the amount of gold owned by a country could be determined by deducting exports from imports of merchandise is pretty thoroughly upset by the commercial history of the United States for the past fifteen years. Mr. Franklin W. Lantz, one of the experts of the treasury department, has been figuring the matter over and he gets the following totals for the trade of the United States for the fifteen years ending on June 30, 1891:

	Imports.	Exports.
Merchandise	\$10,185,375,116	\$12,142,029,099
Silver	27,493,321	43,198,670
Total	\$10,212,868,437	\$12,185,227,769
Gold	\$71,799,895	\$70,496,716
Aggregate	\$10,284,668,332	\$12,255,724,485

The one striking fact in the above table is the enormous balance in favor of the United States. If these figures are correct, the other countries owe us \$2,071,056,153 in gold, or about one-third of all the gold money in the world, on the merchandise

discrepancy since 1875. Instead of paying it, however, their payments have been so nearly offset by exports of gold from the United States that the difference is a paltry \$4,313,000, and the silver figure is even worse. It is palpable that these figures are not correct measures of actual values exchanged between the United States and foreign countries. No such balance exists in favor of the United States, and if any balance exists it would not run along at an average of nearly \$20,000,000 per year without being paid.

It is a well known fact that the aggregate imports of all the countries of the world, as reported by their statistical bureaux, greatly exceed the aggregate exports. The political economists have an explanation for this fact, that goods exported and sold in a foreign country bring a profit above the invoice value which is invested in the goods returned. This theory does not fit the case of the United States, however, and, if it be true, would make the real margin between exports and imports greater than the apparent one in the above table. A part of the explanation probably to be found in the obverse side of Robert Griffin's explanation of the large balance of imports into England. The explanation is the simple one that the English ship owners earn enormous sums of freight money, which center just as much into England as exports and imports greater than the apparent one in the above table. A part of the explanation probably to be found in the obverse side of Robert Griffin's explanation of the large balance of imports into England. The explanation is the simple one that the English ship owners earn enormous sums of freight money, which center just as much into England as exports and imports greater than the apparent one in the above table.

BRITISH DEATH RATE IN INDIA.

[From the Sunday Review.]

It was one time a great question the outlay necessitated by the continuing waste of the European force in India could be met. A royal commission, appointed in 1885, reported that the death rate of European troops in India had for some years averaged sixty-nine in a thousand, that this terrible expenditure of human life was unnecessary, and that the death rate might, by certain practical reforms, be reduced to twenty, and ultimately when the general sanitary condition of the country was improved to ten per mille. It is satisfactory to know that the former of these standards was achieved in the decade of 1879-89, and that near approaches to the latter have been made in subsequent years, notably in 1884, when the death rate was 19.5 per mille. The most recent experience, however, is of a less encouraging character.

In 1892, for instance, the report for which has just been issued, the death rate was 17 in the thousand, as against 10 per mille in the decade 1882-91; the ratio of admissions to hospital was 15.17 per mille, as compared with 4.6 per mille in the same decade; and the ratio of "commissariat sick" was 31 per mille as against 17.1 per mille in the earlier period. The ratio of invaliding alone shows a slight improvement, having risen from 2.1 per mille in 1882-91 to 2.3 per mille in 1892.

Eliminating the accidental character of single year by a comparison of longer periods, we find that the death rate of the decade 1881-90 was 14.24 per mille, as compared with 13.34 per mille in the decade 1870-79; that the ratio of admissions to hospital during the same period was 11.71 per mille for the latter period, as against 14.75 in the earlier; and that the ratio of "commissariat sick" rose from 9.1 to 13.34 per mille.

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